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The main concern of this study--what is the image of the artist as it is projected by entertainment films--raises four subsidiary questions. The first is whether that image varies from one film to another and, if so, how and to what extent. Secondly, presuming such variations, are they related to the time period in which the films were produced? Thirdly, are such differences affected by the source for the character of the film? And fourthly, is there an accurate verbal profile which would describe this image, based on similarities among the films viewed? Accordingly, a number of films in which visual artists were either major or subordinate characters were compiled, and nine films which reflected an appropriate time span and type of character were selected for viewing. They were classed in three groups: Biographical, Fictional, and Subordinate Character. The respondents or viewers were graduate students in art education. Findings indicated no substantial variations in the image from one file to another. The time element was found insignificant, and so was the character of the film. It was concluded that a verbal profile can be formulated that describes the artist's image--an image which does not differ much from the expectations of most people in art education. (GO)

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UNITED STATES OFFICE OF EDUCATION
UNIVERSITY OF OREGON

THE IMAGE OF THE ARTIST IN FICTIONAL CINEMA

VINCENT LANIER
1968

EDO 30311

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THE IMAGE OF THE ARTIST

IN FICTIONAL CINEMA

Project No. 7-1-013
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Vincent Lanier

December 1968

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University of Oregon
Eugene, Oregon

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December 1968

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FINAL REPORT

THE IMAGE OF THE ARTIST IN FICTIONAL CINEMA

Possibly the first significant datum discovered in this study is that of the roughly 15,000 films screened in theaters and on television in the United States, not more than 30 have had artists as their main characters. Thus, in a sense, inquiring into the nature of the image of what an artist is and does as that image is projected by entertainment films can start by the recognition that the size of that projected image is very small indeed.

The original concept of this project as it was planned and submitted to the United States Office of Education in 1965, envisaged an investigation of mass media of communication to discover the kinds of information about those who produce visual arts which these media project to their audiences. It was assumed that people, and particularly people in their formative years, that is, children, develop attitudes at least in part from the information these media transmit. One way of collecting and assessing that information - as it pertained to the image of the artist - would have been to petition some section or sections of child and adult population with questions designed to elicit their attitudes and their best judgments as to how these attitudes had developed. It was felt, however, that this technique contained too great a hazard of inaccuracy, since it is highly difficult for anyone to clearly distinguish the sources of his ideas or beliefs.

It was decided, therefore, to work in the opposite direction and to obtain, in as objective a manner as possible, some indications of the information about artists as they appear in the films themselves. To this end a number of films were selected from those available, screened and viewed. The viewers reported the information about artists presented in the films according to pre-arranged criteria. Their observations were then subjected to content classification and the resultant data treated so as to yield answers to the questions posed by the study.

The idea of using entertainment or fictional films alone rather than in conjunction with educational films deserves comment and justification. There are, as the reader is well aware, a considerable number of educational films about painters, sculptors, craftsmen, architects and photographers, many of which are competently produced and highly informative. The grounds for eliminating these were first, that despite the frequently valaint efforts of teachers of art, few youngsters as they go through school see educational films about artists, while a far greater proportion probably do see entertainment films on that subject. A second reason was that entertainment films usually present unrestrained emotive colorations of characters and events in contrast to the consistently didactic mood of educational films. It could be argued that the former media would have a greater impact upon attitude formation - which is the social end-product of the image being studied - than the latter since attitudes are greatly affected by emotive considerations.

The need for one serious limitation to the project arose early in the procedure. Initially it had been planned and proposed to investigate both entertainment films and commercial television, as two significant and related modes of mass media affecting all of us and especially young people. In fact, the original title of the study was "The Image of the Artist in Fictional Cinema and Television." At the conference of the consultants to the study, it was decided that the television aspect of the project would have to be eliminated. The reasons for this restriction were that the logistics of obtaining and screening appropriate television programs would be extremely complex and that the lack of dependable compilations of relevant television information would raise the probability of errors of omission to too high a level. Thus, the study and this report are concerned solely with entertainment or fictional motion pictures.

The Problem

The problem which this study attempts to investigate is one which might be seen by some art educators as a critical issue. If called upon to explain what the world conceives as the image of the creator of visual arts, each of us in the art world can give what amounts to a coherent and, probably, complete answer. We are aware that the public image of the artist is an amalgam of romanticism, psychoanalysis, history, moralism and wish-fulfillment. Certainly, every teacher is aware of the impact of stories such as Van Gogh's self-amputation of his ear or Toulouse-Lautrec's unusual habitation on what young people think about the artistic personality.

Yet, it is reasonable to suggest that our conception of this public image is simply speculative, even if correct, and that the image is formed as much by the mass media of communication as by the lives or the works of artists as these are known in other ways to the public. This study attempts to determine the outline of that image as seen in one powerful medium of communication, the cinema. The study is planned to go back in time far enough to develop a history of the change in this image, if it is found that such changes have occurred, and to develop a usable format or profile for describing the contents of that image or images.

The educational implications of the knowledge which could be gained by these studies seem, to the investigator, of signal importance. There is little doubt that one significant factor in public response to art, whether it be willingness to attend museums and exhibits or to elect art courses in school, is based on the picture of what kind of man the artist is and how he does his work. One small but perhaps potent segment of that picture which exists, at least in the minds of many American adolescents, is the conception of the artist and his work as essentially feminine in nature and suspect in a culture overly concerned with masculine virility. If we believe that this attitude and simialr ones should be changed, it becomes necessary to obtain as much knowledge as we can on the possible sources of these attitudes.

Prompted by the conception of the problem as explained above, the investigator in this study proposed two projects to the Office of Education, similar in direction though different in scope. The first

one, for which this paper is the final report, had to do originally with fictional cinema and television. The second one, which was not funded but was delayed, concentrated upon the impact of fictional literature in the Western world upon the image of the artist. Although both proposals were submitted in early 1965 through the University of Southern California, the investigator's subsequent appointment in September 1965 as director of the Uses of Newer Media project, sponsored by the United States Office of Education and the National Art Education Association, delayed funding and operation of the project until it could be done through an academic institution. In September of 1966 the investigator was appointed to the faculty of the University of Oregon, the proposal was resubmitted through this university, funded and the operation of the project started.

The primary question posed by the study was, "What is the image of the artist as it is projected in fictional cinema?" Derivative and subsidiary questions the project was to answer were:

1. What degree of similarity or dissimilarity exists in the image of the artist as measured in this study among the films viewed?

2. If there are substantial differences in this image among the various films, are these differences related to the time period in which the film was produced?

3. If there are substantial differences in this image among the various films, are these differences related to the origin

of the artist's character in the film, that is, biographical films, fictional films, or films in which the artist is a subordinate character?

4. Is there an accurate verbal profile which would describe this image based on significant similarties among the films viewed?

Related Literature

In the film study section of their book on the popular arts, Stuart Hall and Paddy Whannel use Lust for Life as an example of a "Portrait of the Artist" in film. They describe the attempts in the film to provide - both visually and dramatically - some sort of historical accuracy: the faithful reproductions of scenes and settings Van Gogh painted, the true-to-life painterly comments of his artist friends, the documented relationships of the artist with his brother and others. Then they quote John Berger's comment about the film which says in part, "Van Gogh is presented as a kind of problem child-cum gangster..." and question just how this artist is pictured for the viewer by the motion picture. (1)

In contrast, three sources (2, 3, 4) suggest that the content of a film may be less important in understanding the influence of the film than the personality and social context of the viewer and his ability to identify with persons and groups in the film. Though this hypothesis may appear at first to weaken the direct significance of the project, it would - if the evidence supporting the hypothesis were found to be overwhelming - simply indicate that a complete analysis of attitudes towards artists as they are influenced by films

about artists should include some assessment of the viewer's personality and social context. The reader will recall that our concern here is limited to the images projected by such films and does not include the relationship between those images and the attitudes of viewers.

Between the Hall and Whannel comment and the second proposition taken as extreme poles in related writings and studies, there seems to be, as one might expect, no other truly relevant literature. There does exist a considerable body of research in the area of motion pictures and education or communication, going back over quite a number of years. Most of it, again understandably, is concerned with "purely" cognitive development, if indeed such a factor can exist as an isolate. Some of it does refer to affective treatment of content in films or attitudinal development and change in viewers. Film research does indicate and standard texts (5, 6) conclude that films do promote more and quicker learning and better retention than other educational methods. It also suggests, though the evidence is somewhat limited, that films appear to have a considerable effect on the social attitudes of children (7, 8). Another sizable segment of film literature attempts to formulate curriculum or methodology for film study either as production or as appreciation. Yet when a standard text in audio-visual instruction discusses teaching film discrimination, one of the basic questions raised relates directly to the issue studied in our project, "How are English people pictured... what movies gave them (the students) a truthful picture of college life?" (5)

One area generally rich in research and literature and potentially close to the topic of this project is communications theory. Here, a communication model such as Berlo's S-M-C-R, is explained with little attention to the content of the message. The model attempts to describe those components necessary for human communication: source, message, channel, and receiver. Message - which is our particular interest here - is broken down into sub-elements such as code or language, content or ideas, and treatment or arrangement of the ideas in the code. However, the bulk of investigations of message appear to deal with code and treatment rather than with content. These studies are concerned mainly with the order of presentation of the arguments in the communication and with the nature of the appeals made, that is, their emotive or rational qualities. (9)

This lack of recognition for the content or ideas of the message is entirely consonant with contemporary attitudes and is undoubtedly epitomized by Marshall McLuhan's all-consuming interest in the medium - an interest so powerful that it appears to eliminate the message entirely.

Thus, it is perhaps an understatement to conclude that the specific area this project attends is insufficiently studied by either speculative or empirical techniques. Nonetheless, without any parallel literature, there are a few studies at least tangential to our problem which can be reported here. One such research attempts to assess the impact of a traffic safety film designated as an "attitude film," that is, having a dramatic plot and characters with whom the

viewer can identify. The study involved measurement of the manipulation (or shift in the affective and the cognitive components) of attitude as caused by viewing of the particular film. The investigation concludes that attitude films do manipulate the cognitive component though not the affective. Also, when strong fears are aroused, these films cause defensive avoidance or no shift in attitude (10).

Another research attempted to determine the comparative effects of ideological (emotional) and technological (factual) film presentations on modifying opinion and on eliciting favorable audience reaction. The ideological film using persuasive techniques was found to be superior in modifying opinions, while a film combining both modes won the favor of the audience for enjoyment and fairness of presentation. (11) A third study of the effects of a film dealing with a social problem (in this case drug addiction) found that exposure to the film did lead to more permissive attitudes towards the narcotics addict. (12)

One of the most potent statements supporting the concern of this project is found among the writings of Panofsky. Writing in 1947, he says:

> Whether we like it or not, it is the movies that mold, more than any other single force, the opinions, the taste, the language, the dress, the behavior, and even the physical appearance of a public comprising more than 60 per cent of the population of the earth. If all the serious lyrical poets, composers, painters and sculptors were forced by law to stop their activities, a rather small fraction of the general public would become aware of the fact and a still smaller fraction would seriously regret it. If the same thing were to happen with the movies the social consequences would be catastrophic. (13)

Since that time, with the growth of television, we would have to add that medium to his comment.

Chronology and Procedure:

The first procedural task of the project was to select and convene a panel of consultants for the purpose of (1) selecting an appropriate number and type of media units to be analyzed and (2) to prepare a procedure by which the analysis of materials would provide the required data. Such a panel met on October 27, 28, and 29, 1967 on the campus of the University of Oregon. The panel members were Dr. June McFee, Director, Institute for Community Art Studies, University of Oregon; Professor Marion Ross, Head, Department of Art History, University of Oregon; Mr. Arthur Knight, University of Southern California; and Mr. Andries Deinum, Portland State College.

The three days of discussion by the panel members and the investigator provided the following information:

1. A number of films in which visual artists were either major or subordinate characters was compiled (Appendix A).

2. Nine films which reflected an appropriate time span and type of character portrayal were selected for viewing. These were the following:

Biography:	Rembrandt, 1936; Lust for Life, 1956; Agony and Ecstasy, 1965.
Fictional:	Scarlet Street, 1935; Horse's Mouth, 1954; Blow-up, 1966.
Subordinate Character:	Dog of Flanders, 1924; You Can't Take It With You, 1949; What A Way To Go, 1964.

3. A specific procedure for analyzing the films to provide the needed data was developed. This procedure included the following steps: (1) Unstructured first viewing by panel of three or four persons. (2) Second structured viewing to select and record those film data such as speech, settings, situations and actions by film characters, categorized by the provisional criteria, which can be used as responses describing the image of the artist in the film. (3) Provisional criteria to include: (a) impulsive - controlled behavior, (b) status in society, (c) sexual image, normal - abnormal, (d) attitude towards money, time and work, (e) living conditions, (f) work habits, (g) Source of ideas for creation, (h) stimulants used, (i) attitude of others towards artist, (j) ethnic and educational background, (k) personal habits as in dress, speech, movements. (4) Content classification of notes of respondents by two other qualified persons.

Certain general recommendations were made by the panel which would be appropriate to note at this point. It was here, for example, that the difficulties of approaching television programs with this procedure were carefully examined and where a decision was reached to eliminate them from the coverage of the study. Also, it was assumed that all viewing of the films could be done by renting 16mm prints or by petitioning the producing studio for a loan of the desired film. After considerable exploration of the expenses involved in rental versus review privileges donated by the film studios, it was decided that the rental process would ultimately be both

cheaper and more efficient. It was also suggested by the panel that the viewers be cautioned to avoid, if possible, in their responses any consideration of the accuracy of a film biography of an artist when that artist was in fact an historical figure. Since three of the films viewed were precisely of this sort, the caution was felt to be quite relevant and necessary.

The viewing procedure operated in the following manner:

1. Each film was viewed in its entirety on two separate occasions, from 10:00 to 12:00 and from 2:00 to 4:00 on the same day. The first viewing was to familiarize the respondents with the plot and characters in the film. The second viewing was supposed to provide the responses germane to the project.

2. Since these viewings took place either in the same room each time or in very similar rooms in the audio-visual department, differences in environment, projection facilities and other minor variables were, to some extent, controlled. A graduate assistant in each case provided instructions to the respondents from a prepared document (see appendix c). During the second viewing the respondents were asked to note with pen and paper the kinds of film information which reflected the criteria listed above, with which they had become familiar during the instruction period.

3. The films viewed can be described as follows and took place chronologically in that order. Eight of the nine films originally selected were viewed. The respondents or viewers in each case were graduate students in art education at the University of Oregon.

Whenever possible, the same persons were used for all or most of the sessions.

Session I: May 2, 1968. The Horse's Mouth, 1954, United Artists, Color, 92 min., rented from United Artists Corporation.

Session II: May 7, 1968. Lust for Life, 1956, Metro-Goldwyn-Mayer, Color, 122 min., rented from Films Inc.

Session III: May 9, 1968. Dog of Flanders, 1924, RKO Radio Pictures, Black and white, 97 min., rented from Films Inc.

Session IV: June 4, 1968. What a Way to Go, 1964, Twentiety-Century-Fox, Color, 111 min., rented from Films Inc.

Session V: July 19, 1968. The Agony and the Ecstasy, 1965, Twentiety-Century-Fox, Color, 123 min., rented from Films Inc.

Session VI: July 19, 1968. Rembrandt, 1936, United Artists, Black and white, 83 min., rented from Western Cinema Guild.

Session VII: August 12, 1968. Scarlet Street, 1935, Universal, Black and white, 96 min., rented from United Films.

Session VIII: December 3, 1968. Blow-Up, 1966, Metro-Goldwyn-Mayer, Color, 110 min., rented from Films Inc.

The initial plan was to use non-art people as respondents, that is, film viewers who would provide statements as to the content of each film according to the criteria. Upon further consideration, it was decided to select and employ art education students at the master's level. The thinking which prompted this decision relates to the general approach to the problem. The issue here was to inquire only into the content of the film as it delineated the artist and to avoid completely any concern for the influence of that content on attitudes. To this end, any group regardless of background or an ungrouped population could serve to provide responses. The striking asset of the student with an art background was, of course, his presumably greater insight into indications of artistic behavior.

The Collected Data

The responses of the film viewers written during the second and structured viewing session, according to the criteria presented to them, were collected and filed. Late in September 1968, when the responses from all but one film had been accumulated, two doctoral students in art education at the University of Oregon subjected these responses to content classification. The procedure involved the placement of each response into one of the eleven original categories or "criteria" by each reviewer acting independently. After examining several sample responses, each reviewer - again acting independently - noted the need to add Categories A for ambiguous responses (incomplete, incomprehensible or unclassifiable) and I for interpretive responses (conjectural or inferential). Thus, with the addition of those responses on which the reviewers disagreed, 14 categories in all were available for the classification process.

Once all the responses had been placed into one of these 14 categories by each reviewer, totals were computed for each film so that the degree of agreement between the two reviewers could be determined. Table I presents the classification of responses and their distribution. The total used scores (136 for Rembrandt, for example) were obtained by subtracting the Ambiguous and Interpretive totals from the total number of responses (159). The agreed score (99 for Rembrandt) represents the used score minus the number of disagreed upon responses. In order to determine the degree of agreement between the two reviewers for each film, the relationship of agreed to used scores (99/136) was converted into a percentage in each case. The mean of this range of agreements was determined as 74.79 percent.

Acting on the assumption that some of the indices or criteria would be of greater importance in revealing the image of the artist than others; and, in order to arrive at an arithmetic evaluation of the responses according to their importance, the investigator then arranged the criteria in rank order. This was a totally a priori arrangement without reference to the viewer's responses. Subsequent comparision of this ordering with frequency of responses substantially confirmed the ranking. Table II presents the criteria in a priori rank order, called "ranked categories" and the total number of viewer responses for each category.

Table III describes the number of responses for each film according to the ranked categories. Table IV indicates the distribution of weighted responses. For example, Ranked Category #1 was assigned a weight of eleven points, Ranked Category #2, a weight of ten points, etc., in descending order so as to provide a picture of the response distribution according to the importance assigned to each category.

The usable responses of the viewers to each test film (represented numerically by the agreed scores in Table I) are summarized in the following pages. These profiles present in each case a digest of the total written responses of each group of viewers in terms of the original criteria. They were prepared by selecting key concepts, and where appropriate, recurrent phrases in the original responses, as they reflected the criteria. These summaries were in turn revised and shortened by the same process to produce a terminal profile. This is reported in the section on conclusions.

TABLE I

Classification and Distribution of Viewers' Responses to the Eleven Criteria By Two Reviewers

	Film Title and Chronology	Total N Responses (Raw Score)	Total N Agreement by Reviewers on Rejected Responses. *Ambiguous	**Interpretative	Total N on Scores used in Percent of Agreement of Viewers Responses in Criteria 1-11.	Total N Agreement by Reviewers on Viewers' Responses in Criteria 1-11.	Percent of Agreement by Reviewers
Biography	Rembrandt, 1936	159	13	10	136	99	72.79
	Lust for Life, 1956	235	25	2	208	149	71.73
	Agony and Ecstasy, 1965	135	2	11	122	80	65.57
Fictional	Scarlet Street, 1935	97	2	0	95	84	88.42
	Horse's Mouth, 1954	170	23	30	117	71	60.68
	Blow Up, 1966	168	25	9	134	111	82.83
Subordinate Character	Dog of Flanders, 1924	55	3	2	50	40	80.00
	What A Way To Go, 1964	66	10	18	38	29	76.31
						Mean	74.79

* A response made by viewer that was determined incomprehensible.
** A response made by viewer that was determined conjectural.

TABLE II

Rank Ordering of Criteria

Rank of Importance (ranked categories)	Number of Responses
1. Attitude of others toward artist	117
2. Attitude towards money, time and work	106
3. Impulsive - controlled behavior	100
4. Status in society	29
5. Sexual image, normal - abnormal	51
6. Source of ideas for creation	45
7. Work habits	52
8. Living conditions	32
9. Ethnic and educational background	36
10. Personal habits as in dress, speech movements	67
11. Stimulants used	28

TABLE III

Distribution and the Percent of Response in Each Category

	Film Title and Chronology		RANKED CATEGORIES 1	2	3	4	5	6	7	8	9	10	11	Total
Biographical	Rembrandt, 1936	Raw Score	18	13	8	3	12	6	0	6	11	15	7	99
		Percentage	18.18	13.13	8.08	3.08	12.12	6.06	0.00	6.06	11.11	15.15	7.07	%
	Lust for Life, 1956	"	23	24	27	2	9	9	21	10	9	12	3	149
		"	15.44	16.10	18.12	1.34	6.04	6.04	14.09	6.71	6.04	8.05	2.01	%
	Agony and Ecstasy, 1965	"	16	22	7	4	6	7	1	3	4	8	2	80
		"	20.00	27.50	8.75	5.00	7.50	8.75	1.25	3.75	5.00	10.00	2.50	%
Fictional	Scarlet Street, 1935	"	26	9	10	2	9	4	5	3	3	6	7	84
		"	30.95	10.71	11.90	2.38	10.71	4.76	5.95	3.57	3.57	7.14	8.33	%
	Horse's Mouth, 1954	"	13	9	22	7	4	5	3	2	1	5	0	71
		"	18.30	12.67	30.98	9.85	5.63	7.04	4.22	2.81	1.42	7.04	0.00	%
	Blow Up, 1966	"	7	15	23	6	8	9	15	6	2	11	9	111
		"	6.30	13.51	20.72	5.40	7.21	8.10	13.51	5.40	1.80	9.90	8.10	%
Subordinate Character	Dog of Flanders, 1924	"	11	9	1	1	0	2	5	1	6	4	0	40
		"	27.50	22.50	2.50	2.50	0.00	5.00	12.50	2.50	15.00	10.00	0.00	%
	What A Way To Go, 1964	"	3	5	2	4	3	3	2	1	0	6	0	29
		"	10.34	17.25	6.90	13.79	10.34	10.34	6.90	3.45	0.00	20.69	0.00	%

TABLE IV

Distribution of Responses with Weighted Ratings in Each Category

	Ranked Categories	1	2	3	4	5	6	7	8	9	10	11		
	Assigned Weights	11	10	9	8	7	6	5	4	3	2	1		Wtd.Avg.
Biographical	Film and Chronology													
	Rembrandt, 1936	199.98	131.30	72.72	24.64	84.84	36.36	0.00	24.24	33.33	30.30	7.07	644.78/11	58.6%
	Lust for Life, 1956	169.84	161.00	163.08	10.72	42.28	36.24	70.45	26.84	18.12	16.10	2.01	716.68/11	65.2%
	Agony and Ecstasy, 1965	220.00	275.00	78.75	40.00	52.50	52.50	6.25	15.00	15.00	20.00	2.50	777.59/11	70.7%
Sub. Char. Fictional	Scarlet Street, 1935	340.45	107.10	107.10	19.04	74.97	28.56	29.75	14.28	10.71	14.28	8.33	754.57/11	68.6%
	Horse's Mouth, 1954	201.30	126.70	278.82	78.80	39.41	42.24	21.10	11.24	4.26	14.08	0.00	817.95/11	74.3%
	Blow Up, 1966	69.30	135.10	186.48	43.20	50.47	48.60	67.55	21.60	5.40	19.80	8.10	655.60/11	59.6%
	Dog of Flanders, 1924	302.50	225.00	22.50	20.00	0.00	30.00	62.50	10.00	45.00	20.00	0.00	697.00/11	67.0%
	What A Way To Go, 1964	113.74	172.50	62.10	110.32	72.38	62.04	34.50	13.80	0.00	41.38	0.00	682.76/11	62.1%
												Mean:	718.37/11	65.8%

Summary Profile of REMBRANDT

The artist is thought of as an eccentric fool and not a proper painter, although he is well known and was at one time successful. His work is not taken seriously and is considered gloomy in color and sometimes monstrous. His students greatly respect and revere him at first, and then, most lose faith when his work is ridiculed by the public. ("You certainly don't expect us to take this as serious art!" - about the artist's work. "If he asks for a commission, he'll have to learn to paint properly." - about the artist.)

He frequently borrows money, has long standing bills, and eventually goes bankrupt. He spends most of his money on painting supplies and impulsively buys gifts for his wife. However, on one occasion, he gives what little money he does have to a beggar. He does not care what kind of paintings the public wants to buy, and spends his time painting while his dead wife's funeral ceremony is taking place. ("You won't have money to keep the bed you sleep on." - maid about aritst. ". . . . does not pay bills to grocer and art supply shop." - Respondent's statement.)

He engages in fighting and knocks the hat off the head of a guard. He admits that he connot behave properly. He spends his money impulsively on a jeweled necklace for his wife. He is controlled while painting.

He comments that the artist must grovel to get royal commissions, but he views his own status as equal to anyone else's. ("An artist has to beg in court." - said by artist.)

He views one woman as symbolically all women. After his first marriage ends with the death of his wife, he lives with his maid who becomes pregnant. He professes a need for a woman to live with and to be the source of inspiration for him. ("All is yours in the arms of one woman." - said by artist.)

He uses as a source for ideas people of all walks of life, and biblical characters and stories.

Before his wife's death, his home was comfortable and large. Later he lives in a small country house of modest means. His life ends in poverty.

He was born a peasant, and his conversation reflects a deep philosophical and religious background.

He has nervous mannerisms and scratches his head often when listening to someone talk. He is quite fluent in his speech which is expressive and usually philosophical. His clothes are loose and ill fitting, and he has a beard. While he holds a paint brush, his little finger is extneded out from the rest.

He smokes a pipe and drinks beer and wine.

Summary Profile of LUST FOR LIFE

Most people that know of him feel that the artist is quite hopeless, crazy, or mentally unbalanced. They think he has bad manners, is often insulting, and wears unattractive clothes. Because of him, they feel sorry for his family. His family trys to make allowances for him but becomes concerned about what others in their village think. A few people regard him as sensitive, tender, and gifted. ("No wonder they call you crazy around here." - about artist. "You'll be better off without him around your neck." - about artist. "In those letters, there's a gifted man, a tender man." - about artist.)

The artist works hard and in doing so forgets about time or punctuality. He is hardly ever concerned about money except when art supplies are needed. He expresses an urgent need to be useful to others and especially to those who are afflicted in life. He wants to be used in any way he can be. He feels caged if he cannot progress in his painting. ("Only use me, use me!" - artist's comment. "Vincent, have you lost all track of time?" - spoken to artist.)

He is impulsive in committing acts of physical violence directed toward himself and others. He admits that he has a great deal of violence within himself and that he is afraid of it as a danger to himself and others. He feels compulsed to work when inspired

and to say what he feels. ("Puts hand over candle flame, to prove love for Kay." Respondent's statement. "Commits suicide by shooting himself with a small revolver." - Respondent's statement.)

His art work does not sell very easily, but he professes a belief in his life and work as being good for some useful purpose.

He lives for awhile with a prostitute, fathers her child, and later tries to force himself upon his beautiful cousin and make her love him. He thinks he needs love and feels it's strength in him. He has a desire to convince other people of this need. ("Love is so strong, so real that it is as hard to quench as it is to take one's own life." - artist's comment.)

He becomes absorbed in his work and sometimes spends all day and most of the night painting. He works with intense concentration and haste which increases with time. Often he throws away drawings which do not satisfy him. ("I work in haste from day to day, as a miner does when he knows he's facing disaster." - artist's comment.)

He uses as a source of ideas for his work, surrounding landscapes, laborers, flowers, friends, and familiar buildings. He paints things which inspire strong personal feelings in him. His cousin has an influence upon the quality of his painting. ("The presence of Kay here this summer, is beginning to have a softening affect upon my

work." - artist's comment. "I want to create things that touch people..." - artist's comment.)

At one time he lives like the miners, for whom he is a minister, by his own choice rather than by necessity. Later he lives in a rented house or room in which living areas look the same as work areas - messy, dirty and disorganized. ("Easel, paints in the kitchen." - Respondent's statement.)

Although his father was a respected minister and he receives some ministerial training, he is found to be unqualified by a ministerial academy. He does not agree with many ideas which the clergy hold. He receives some artistic training from a cousin. He is Dutch and of lower class background.

The artist does not speak clearly and has difficulty finding the right words to say what he means. He gestilates a great deal and sometimes paces back and forth while talking. He has a beard and wears dirty, wrinkled clothes. He often has only coffee and bread as a meal.

He drinks brandy and smokes a pipe.

Summary Profile of AGONY AND ECSTASY

The artist is greatly respected and patronized for his ability and dedication, but at the same time he is privately or

publicly thought of as presumptuous, conceited, and/or ungrateful. He is sometimes treated indulgently because of his worth as an artist. Many persons reveal impatience, frustration, and anger with his behavior. Some other artists are jealous of him and his greatest patron drives him on to produce more work than is humanly possible. ("Artists are all alike - conceited, unrespectful, ungrateful." - about artist. "He was used by the Pope, but not without respect." Respondent's statement. "Many comment on his conceit with malice." - Respondent's statement.)

Money is needed by the artist only for materials in his work and for a bare minimum of bodily needs. He lives only to work and spends most of his waking hours working. Time is of crucial value to him only because of its limits on the amount of work he can produce, and the passing of time is marked only in terms of his work's progress. At the same time he is a perfectionist, and reveals a religious inspiration at the heart of his work. ("To do his work was to live." - Respondent's statement. "His time and work were primary concerns." - Respondent's statement.)

He impulsively speaks out to religious leaders by yelling at them and destroys one of his creations in spite of them. He spontaneously writes a sonnet which is considered to be offensive to his patron. He sometimes confronts his fellow artists in a bitter and hostile manner. ("Impulsive in his reactions to many circumstances." - Respondent's statement.)

He is not required to serve in the wars like other men. He is well known for his work and acquainted with nobility, but also a friend of laborers. He is treated as a servant of the church.

He indicates that the ability to find comfort in physical love is gone from him. No physical contact with women involves him except a single incident in which he kisses his cousin. ("Maybe God cripple me." - artist's comment.)

He finds inspirational ideas for his work in nature, his religious philosophy, and friends. ("The cloud formations in the moonlight were the inspiration for the Chapel ceiling." - Respondent's statement.)

He works long hours often and pushes himself past the point of physical endurance. He becomes ill due to overworking.

His home is simple and prepared more for work than comfortable living. It appears cluttered with tools of his trade and a few necessities.

He is not of nobility but was raised with the Italian nobility. He received art training under a well-known painter of his time.

His speech is fluent and forceful and accomplanied by strong and intense facial expression. He dresses simply as though he is ready to work at any time, and has the look of working class man rather than a courtier with grace.

He drinks wine.

Summary Profile of SCARLET STREET

The artist is thought of as an ugly, harmless, naive, but nice old man who paints as a hobby. He is regarded by some people as a push-over. His art work is viewed as crazy, unattractive, and unimportant until it is accidentally "discovered" by an art dealer. ("I can't take money off an old man like that." - girlfriend about artist. "If you don't get rid of that trash, I swear I'll send it to the junkyard." - his wife about his painting.)

The artist paints for fun. He says he does not paint to make money. He saves extra money to buy paints with. He regards a good painting as a kind of love affair. He is very punctual and follows a routine in his daily life. ("When I paint, I don't paint for money. I do it for fun, I wish I could spend all my time painting." - said by artist.)

He demonstrates a purposive and methodical control of his behavior when it is necessary in his job and at home with his domineering wife. When he is away from job and home, he sometimes acts

impulsively. He steals money from his wife and a bank for a girlfriend whom he later stabs to death. ("Refuses cigar because wife is home and does not like smell of cigars." - Respondent's statement. "That robin sings just like I feel. I feel like a kid today." - at a meeting with girlfriend.)

He has a job as a bank cashier.

He says he has never seen a woman without clothes on. He falls in love with a beautiful young girl. He married late in life out of loneliness but is not in love with his wife. ("I'm not in love with her. I was lonely, I couldn't stand my loneliness." - about his marriage.)

He uses as sources of ideas for his paintings, a flower, a pawnshop, women, and at one time he copied picture postcards.

He has to paint in the bathroom of his home because his wife can't stand the smell of paint. He paints only on Sunday and expresses a frustration at not having more time to paint.

He lives in a small, modest but fussy urban apartment, but later is forced to live in a tiny, one-room flat in near poverty.

He is always neat in appearance and wears a conservative business suit. He stutters a little, speaks softly, and wears his

wife's apron over his clothes when doing the dishes for her.

He smokes an occasional cigar and sometimes drinks liquor at a bar. He drinks coffee.

Summary Profile of THE HORSE'S MOUTH

The artist is thought of as eccentric in his behavior but excused for this sometimes, simply because he is an artist. Other people view him as rather irresponsible and somewhat incapable of caring for himself due to his intense involvement with his work. As he becomes more successful and well known, he is accepted by the "elite" in his society who purchase his work and also by the general population. After his success, it becomes fashionable and cultured to associate with him. ("They excuse Gully for all kinds of things others couldn't get away with because Gully's an artist and they love artists." - Respondent's statement.)

He demonstrates intense involvement with his work by spending most of his money on art supplies, placing a high emotional and monetary value on it, showing an interest in the opinions of others, and sacrificing in various ways for it. ("Admires his own work - total involvement towards work idea." - Respondent's statement. "Values money only to buy materials for his own work." - Respondent's statement. ". . . . feels that his work is unique and important." - Respondent's statement.)

He steals, destroys property which is not his own, acts silly, has a strong and sometimes violent temper, and uses force to obtain what he feels should rightfully be his. He shows contempt for society's laws. Sometimes he is arrogant and occasionally he uses other people for his own purposes. ("Escapes from the police." - Respondent's statement. "Breaks window and yells out. . . ." - Respondent's statement.)

He spends time in jail after getting trouble with the law. He shows little respect for social rules and practices such as etiquette and disdains the middle-class society and those who patronize him. He feels his life has been unhappy. ("Old garbage can - the story of my life." - comment made by the artist.)

He marries for the second time. His second wife was married when he first met her. He is a flirt with women.

He finds a source of ideas for his work in illustrations from the Bible, mental visions, nature and walls.

When he works it is with intense involvement. He rejects interruptions and distractions both physical and mental.

He lives in a houseboat which is dirty and disordered.

He speaks several languages and recites poetry.

His is articulate in his speech, and his appearance is usually shabby and dirty but at one time he puts a flower in his coat lapel.

Summary Profile of BLOW-UP

The artist is respected and sought after as a photographer. Being photographed by him is sometimes viewed as the route to fame by models or prospective models. He seems to be accepted by other people in social or work situations. ("Teenage girls feel his position to be important." - Respondent's statement.)

He views his work as a job and wishes that he had enough money to be free of his work photographing models. He gives money to beggars. He seems to have little time to do anything else but work and goes to great lengths to get the photographic shots which he desires. ("It's my job." - artist's comment. "Spends night in a poor house to get pictures." - Respondent's statement.)

The artist impulsively buys things such as an airplane propeller. He sounds his automobile horn in a quiet neighborhood for no apparent reason and acts in many other ways which appear irrational. He makes statements and then refutes the same statements, yells at the models who pose for him, and yet exercises a great deal

of clever control in dealing with other people. ("Buying propeller in antique shop, 'I must have it.'" - Respondent's statement. "Dances up a walk in a park." - Respondent's statement. "She's not really my wife. . . . She's easy to live with. No she isn't." - artist's comment.)

He is successful as a photographer and owns an expensive car. Most of his work associates and friends are members of his own peer group.

The artist participates in sexual relationships with several women and once with two young girls at the same time. He may be married. He refers derogatorily to queers walking their poodles down a street.

He chooses as subject matter for photographs a couple walking in a park, a flock of pigeons, fashion models, derelicts in a poor house, and parts of the urban area in which he lives.

He seems to be extremely competent and dedicated in his field, photography, and both shoots and develops photographs. He always has a camera in his car and usually with him elsewhere. He requires strick discipline from the models who pose for him and he is authoritatarian with them. He works hard and long and becomes extremely involved in his work.

A combination studio and apartment serves as his living area. It is large, fairly well cared for, and has an assortment of objects such as an airplane propeller and a stuffed polar bear in it.

Sometimes he is rude and arrogant, has longer than normal hair, dresses neatly and informally and leaves the top buttons undone. He burns the clothes he wore to a poor house.

He drinks beer or wine, smokes cigarettes and possibly marijuana.

Summary Profile of DOG OF FLANDERS

The artist is thought of as a shabby young ragamuffin. He is not considered fit company for the young daughter of a wealthy neighbor and is rejected by others because he is poor. Not until he wins an art contest and demonstrates his bravery is he accepted as a worthwhile person. It is thought by some that he must prove his talent by patience and suffering. ("Maria's father thought his drawing was good but didn't like his social status." - Respondent's statement. "Not a fit companion." - Father's comment.)

He prefers to work on drawings than to earn a living in other ways, and he thinks that to be a good aritst he must work very hard. He sacrifices one of his best drawings to get food rather than accept charity. ("A fellow's got to work hard - stick with it." - artist's comment.)

He fights in order to preserve the life of his dog.

He is very poor, lives with his grandfather because his parents are dead, and will not beg or accept charity.

He has a profound reverence for the paintings of Rubens which seem to be a source of inspiration for him. He seems to be inspired to become an artist. ("I've got a feeling inside - in here." - artist's comment.)

He works long hours to improve his drawing and falls asleep at his work. Sometimes he becomes so involved in his work that he does not hear other people speak to him.

He lives in a shabby room of humble means and finds difficulty in getting enough food to eat.

Hė is Flemish and has had some religious training. His father was an artist.

His clothes are old, worn, and have holes in them, but he trys to look his best when going to a friend's party.

Summary Profile of WHAT A WAY TO GO

High society lauds the artist, and his public admires him. At the opening of his gallery exhibit, his insults and unconventional

dress and manners are viewed as exciting by the members of high society who attend. ("At opening of show - artist insults people and they love it." - Respondent's statement.)

Before reaching success the artist considers money to be corrupt. He trades paintings for food and says he does not care if his art work sells. Success changes his attitude. ("Do you think I care if my work sells?" - artist's comment.)

The artist treats the machines which produce his paintings as if they were human. He speaks to them, directing them as if he was a music conductor. On one occasion he becomes angry with one of the machines and attacks it.

Before reaching success the artist works part time as a taxi cab driver. After becoming successful, he considers himself to be one of the top five artists of his time. ("Accepts chimp and himself among the five top artists." - Respondent's statement.)

He marries and is shown with his wife in a bathtub and in bed. He designs tight fitting, scant clothes for her to wear and acts like a rough, sexy lover.

Records of symphony music are used to activate the machines which produce the artist's paintings. He utilizes mass production

techniques after becoming successful. ("Sold one painting painted by the machine - begins mass production - gets rich." - Respondent's statement.)

While at work, the artist is very active. He waves his hands about, jumps around, shouts and directs the machines. He becomes very involved in his work and does not pay attention to other people talking to him.

Before becoming successful the artist lived in a tiny, dirty garrett.

He eats and talks at the same time. He has a beard and a mustache and always appears with paint on his clothes. A chimpanzee serves as a bridesmaid at his marriage ceremony.

Conclusions:

On the basis of the data presented in the previous section and subject to the limitations of the project, the answers to the questions posed by this study are:

1. What degree of similarity or dissimilarity exists in the image of the artist as measured in this study among the films viewed?

No substantial dissimilarities in the projected image of the aritst as determined by the procedures of this study can be cited. As Tables III and IV describe them, both in weighted and unweighted terms, the data taken as a whole represent a relatively

homogeneous rather than a highly differentiated distribution of responses. Table IV in particular, since it assumes that some factors are more important than others in portraying the image of the artist, reveals a considerably similar assessment of that image. Both the totals and the weighted average in the last column are indicative of agreement among the films. The distribution of totals is from 817.95 to 644.78 and the mean is 718.37, while the distribution of average is from 74.3 to 58.6 with a mean of 65.8.

2. If there are substantial differences in this image among the various films, are these differences related to the time period in which the film was produced?

Just as no substantial differences among the various films viewed can be supported by the data accumlated, the relationship of the earliest films (Rembrandt, Scarlet Street, and Dog of Flanders) to the most recent films (Agony and Ecstasy, Blow-Up, and What A Way To Go), for example, or any other chronological comparison cannot be used to show meaningful differences in the image of the artist.

3. If there are substantial differences in this image among the various films, are these differences related to the origin of the artist's character in the film, that is, biographical films, fictional films, or films in which the artist is a subordinate character?

Again, the film categories as they are represented by responses do not appear to support any substantial differences among them. The image of the artist as projected in these films seems to be independent of the origin of the character, that is, biographical, fictional, or subordinate character.

4. Is there an accurate verbal profile which would describe this image based on substantial similarities among the films viewed?

The answer to this question is the terminal profile presented below which was drawn from the eight summarized profiles (one for each film viewed) in the previous section of this report.

Terminal Profile:

> The artist is significantly different from other people in his society. He is an outsider, often by his own choice, with mannerisms, speech, and style of dress that are considered unattractive or repulsive. His behavior which alienates him from others in many ways ranges from impulsive acts of violence to bizarre actions in public. He is treated indulgently by many people who excuse his behavior on the grounds that he <u>is</u> an artist.
>
> He works with extreme diligence and a high degree of controlled concentration and involvement, to the extent that he sometimes sacrifices his physical and mental well being for his work. When he is working, he may not be aware of his immediate surroundings and seems to be off in a world of his own. He does not like to be distracted and places his work in a position of highest importance in his life, all other considerations as to time, food, money and women being secondary to his work or important mainly as they relate to it. He chooses not to follow the norms of contemporary society regarding social behavior or standards in art.

The general conclusion of this study is that motion pictures - at least insofar as fictional cinema is concerned - have projected and do project an image of the artist not much different from the stereotype most of us in art education suspect. For those of us who believe the stereotype to be reasonably accurate, there is no cause for alarm. For others who view this image as a distortion in any measure, it will be necessary to supply whatever correctives can be developed. The reader is invited to render his own judgment on this issue.

One undeniably positive note which both teacher and artist are likely to salute, is the recognition manifested in the film-projected image that an artist is capable of sustained and demanding effort and that his task is far from frivolous - even when he creates "trivia." For those who wish to change the film image of the artist or its influence on the young, this recognition provides, at least, a respectable starting point.

Unlike most research reports, this paper will not recommend additional or derivative investigations. This is not to say that the area of concern of this project is unrewarding for art education or that there are no intriguing problems to be studied beyond the project. For example, it might be quite useful to assess in a similar or more effective manner and with appropriately greater resources than the present project the kind of treatment of the artist's image projected by newspapers and periodicals. If there were added to this type of effort the development and testing of some instrument which could be used to alter attitudes in a desirable direction, such a project might offer some support to art educators who want to improve the public image of the artist.

However, in the opinion of this investigator, such further activities should not be given a high rank among the priorities in art education. At this point in human history, there are needs and issues in our field far more pressing and of much greater significance both to our professional growth and to the youngsters in our classes.

FOOTNOTES

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APPENDIX A

Films About Artists As Leading Or Subordinate Characters

1. Lust for Life
2. Moulin Rouge
3. Agony and Ecstasy
4. Horse's Mouth
5. Rembrandt
6. Fountainhead
7. L'Aventuna
8. You Can't Take It With You
9. Scarlet Street
10. Theodora Goes Wild
11. Woman in the Window
12. Blow-Up
13. Le Prix Mai
14. Sang d'un Poet
15. The Moon and Sixpence
16. Le Petit Soldat
17. Testament of Orpheus
18. Affairs of Cellini
19. The Late Christopher Bean
20. Of Human Bondage (3 film versions)
21. Dodsworth
22. They Had to See Paris
23. Coconuts
24. Privilege
25. A Lesson in Love
26. A Dog of Flanders
27. Carnival in Flanders
28. The Empty Canvas
29. El Greco
30. The Naked Maja
31. American in Paris
32. What A Way To Go

APPENDIX B

A Sampling of Representative Grouped Responses

<u># 9 (Attitude of others towards artist) Scarlet Street</u>

(Painting) "Well that's one way to kill time."

"I love painting - to think I took you for a cashier."

"If you don't get rid of that trash, I swear I'll send it to the junkyard." (Chris's paintings)

"Imagine anyone paying money for this stuff." (Chris's paintings)

"The village longhairs are painting junk like that for the price of the canvas."

"He may be dumb but not about art."

Kitty says - "I would much rather meet an artist than a bank cashier."

Kitty says - "I can't take money off an old man like that (about Chris.)

Wife says - "I only married you because . . . and now I'm stuck."

Kitty to Chris - "You're so good, so kind."

Kitty and Johnny think Chris paints "crazy" looking stuff.

Kitty says Chris is old, ugly, not a real man like Johnny - shortly before Chris kills her with ice pick.

"I sort of feel it." regarding a painting of a flower when his friend remarks that "When you look at that (the real flower), you see <u>that</u>." (about the painting.)

"He's rich and famous and very sweet." Kitty to Johnny about Chris.

Wife - "I have to scrimp and save and you, wasting money on paints."

"It didn't smell of paint." speaking about their apartment when her former husband was there.

"If you don't get rid of that junk, I'm going to give it to the garbage man." "And the things you paint." "It was bad enough when you were copying picture postcards." - wife.

Johnny - "I don't get it. The poor chap must be a hophead - seeing snakes. . ." About Chris's paintings.

"The village longhairs are peddling things like that for the price of the canvas." a two-bit art dealer about Chris's paintings.

Scarlet Street continued

"Well, they've got something - a certain peculiar something. But they've got no perspective." Street art peddler to Johnny about Chris's work.

1 (Impulsive - controlled behavior) Horse's Mouth

Keeps looking at figurines / or art or money? Steals them.

Breaks window and yells out - shows further contempt of social rules.

Gets into taxi of businessmen, unconventional, silly, zany, crazy artist that he is.

Gully gets into such a passionate state over getting his painting back - shows extremes artists go through for their art.

Takes bike.

Steals ivory.

Takes Clock.

Steals without conscience - doesn't feel it is wrong.

Destroys property on impusle.

Impulsive - flexible - doesn't control his behavior - jumps from one mood to another - extremes - time is of essence to him.

Has a terrific temper.

Uses force to get what he believes is his.

Jimson - rude to Nosy - design (plans) - clever (cunning) - bicycle

Jimson discourages Nosy to become a painter. "Don't be an artist!" Then throws Nosy out.

Steals art work.

Escape from police.

Uses his cleverness all the time to escape and get into Williams' house.

Uses his cleverness to get himself to stay in B's apartment.

Horse's Mouth continued

Jimson destroys painting by himself - J saw the situation in a bigger scope
- but students are sentimental about their own brush strokes.

Knows how to and does use people if the occasion calls for it.

His behavior changes as he wants to impress. Arrogant.

4 (Attitude towards money, time and work) Agony and Ecstasy

Excitable and enthusiastic about his work.

His love grew into a love - only for the art.

Money was important - only for existence.

His time and work were primary concerns.

He often spoke of money - because he needed it.

If he wasn't satisfied he couldn't proceed or accept another's idea.

It had to be just so.

Very excitable about his work.

Sincere concern about his commitments - work - in spite of his illness.

He took pride in his work - at its completion - in the chapel - he had appeared with clean clothes and clean body.

Drives himself on to work beyond his physical strength. Takes part in dedication ceremony only as a craftsman, displaying no emotion or interest in the crowds' adoration of his work, often shows humility.

Mentions money due him often in interviews with Julius, lives as if in poverty - no comforts.

Imagines a limitless amount of time in his ideas for work he intends to do.

He shows no indications of marking the passage of time by any meter except that of his work's progress.

He lives only to work. No rest or amusements are shown as being of any interest to him.

Agony and Ecstasy continued

Outlining a project beyond human abilities to execute, and in the case of the Chapel executing that project.

All statements are of weight - displaying dedication to any complete preoccupation with his work.

Time was very valuable to him.

To do his work was to live.

His interest in money seemed to be only to provide what he needed, not to become wealthy.

Everything he did had to be to perfection.

He pushed himself beyond physical endurance.

APPENDIX C

Instructions Given to Film Viewers

Respondents received a list of provisional criteria and a pad of paper at the beginning of the first viewing.

"You will view the films twice, being at 10:00 a.m. and at 2:00 p.m. The purpose of the first viewing is to familiarize you with the plot and characters in the film. You are not required to make written responses during the first viewing, although for your own purposes, you may want to select certain scenes as having possibilities for the second viewing."

Each respondent's pad of paper and list of criteria were collected after the first viewing and returned to him at the beginning of the second viewing.

"Are there any questions concerning the criteria listed? During this second viewing please make written responses according to what you either observe or hear from the dialogue in the film which you think is appropriate to any of the criteria listed. Try to avoid making subjective or interpretive responses."

Provisional Criteria

Impulsive - controlled behavior
Status in society
Sexual image, normal - abnormal
Attitude towards money, time and work
Living conditions
Work habits
Source of ideas for creation
Stimulants used
Attitude of others towards artist
Ethnic and educational background
Personal habits as in dress, speech, movements